November 14th, 2025.

The phone is plugged in. It's currently at 65% battery, um, shouldn't have any troubles with storage.

Hopefully, this time I will not have to stop to attempt to not break things.

So, we're going to um take a small timeline detour and talk about what either happens in… the little weird flashbacks in Book Five, or the little weird flashbacks in Book Six, because they're both just kind of about the exact same thing and reference the same.

No, I think it's from Book Five, because we're supposed to think— because ART comments on part of the thing, and it's supposed to be funny, and it's just like literally fucking evil, disgustingly evil levels of dehumanization of physically disabled people, disabled people in general, and addicts in general, because Martha Wells just hates all kinds of disabled people and, and that includes explicitly hating addicts.

Um, so the thing that just pissed me off so much that I had to literally stop the video— um, we're on chapter two of Book Two in publishing order. That is we're going in publishing order. Chapter 2 of Book Two of— which is called Artificial Condition.

The statement:

> when constructs were first developed they were originally supposed to have a pre-sentient level of intelligence like the dumber variety of bot. But you can't put something as dumb as a hauler bot in charge of security for anything without spending even more money for expensive company employed human supervisors. So, they made us smarter. That anxiety and depression were side effects.

I didn't even be able— I wasn't even able to finish that reading out that whole paragraph last time—

[bird starts singing loudly] Thank you, Birdie. Thank you for the accompaniment.

So, we're going to talk about a scene. I will even pull it up. Hold on— I can do that. It's what the fucking Humble Bundle is for. So, I'll even— I'll even do it and then I will control F it and look for the exact scene I'm talking about, because we are taking a detour to um— in publishing order, um well, technically in publishing order, it's book seven, but uh you know what I'm talking about.

Yes, it's in here. So… [pause] I got to search different keyword.

All right, because I got the, the exact phrase slightly wrong.

Who? Where'd it go? Where'd you go?

Um, let's Oh, I can just search the goddamn...

Here's just a, a fucking sentence from publishing order Book Six or book seven. Network effect.

Um,

> The two augmented humans GrayCris had sent to kill Dr. Mensah had been less sentient than hauler bots.

I'll close that now.

And the whole— there's so many layers of ableism going on there, but I need to I need to mention that goddamn statement right there. “Less sentient than a hauler bot.” That's from the seventh book published in this series. “Less sentient than a hauler bot.” And we are using that to describe human beings who have been enslaved and drugged so — and addict— forcibly addicted to so many goddamn drugs. So um, so that they can be brainwashed to kill one specific person.

And one of the effects of the drugs is, because Martha Wells hates disabled people and doesn't give a goddamn fucking about anybody, especially not like literally enslaved people—

The fact that they— we we are told that they're addicts to these drugs they were forced on? That's supposed to make them seem ~Even More Scary and

Evil~ because I guess drug addicts are just inherently scary if you're Martha Wells.

And along with just being addicts, which is supposed to make them scary, the thing that's supposed to make them ~super super terrifying and horrifying and terrifying and unstoppable killing machines, less sentient than a hauler bot,~ is that they—

This one of the side effects— or I guess probably side effect of many of the drugs that they are taking, is that they can no longer feel pain.

And that's a real fucking disability. That's a well— it's, it's a real symptom of many different specific disabilities that real fucking people have, because and Martha Wells—

Oh my god. She doesn't care about disabled people, especially not physically disabled people. Real people exist who can't feel pain, and Martha Wells is demonizing them and telling her audience to be fucking terrified of anybody who can't feel pain, because she is teaching her audience that people who can't feel pain are, as she loves to fucking portray all

of the, the “bad” people in this series who are literally just fucking slaves— it, um, apparently, ~if you don't feel pain, that turns you into a mindless killing machine who can't be stopped, because you'll just act like a fucking horror movie monster where you can get stabbed and strangled and your legs broken and you'll just keep trying to kill somebody, because you're sooo terrifying because you don't feel pain.~

And Martha Wells is A) fucking ableist and didn't do basic fucking research to a find out that this is a real goddamn disability, and just B) that's not that's not how the fucking body works.

Your body is a physical fucking structure.

It's not some magical spiritual thing that only exists on the spirit plane and is only in existence because of your force of will.

Not feeling pain does not mean that your injuries are not real and damaging the structure of your form.

You can't— Just because you don't feel pain does not mean you can magically broke— magically walk on a

broken leg, because the structure of that fucking leg, the goddamn bone that is the support structure for the whole thing allowing it to function, that's fucking broken!

So, it doesn't matter how much force of will you have or not feeling pain, you can't make an unbroken leg just magically act like an— or you can't make a broken leg magically support you the exact same way and an unbroken leg works.

That's not how this fucking works.

Your, your, your body is not— it's a real literal physical fucking thing. It's a structure that exists in space. It's affected by gravity. It's affected by pressure, by all of this shit!

Just because you can't feel pain does not mean you can magically run on two broken legs. That's not how the physical reality of the structure of your fucking body works. Not even in *this kind* of science fiction!

We could be— if this were like a fucking metaphysical spiritual kind of science fiction where, yes, your mind

— your— the reality is literally bent by your will, that would be one thing, but that's not what's going on here!

So, so she's literally demonizing people who don't feel pain.

And like there are literally people who do not feel any pain whatsoever. I know that— I know there's a fucking story because I watched documentary as a kid of— I forget her name, but there's a woman, she's an adult now, I think when that came out, she was like a teenager or something. I don't remember the details, but she never experienced pain.

So, as a child in like the 80s or something like that, um, kids these days don't really have to deal with this as much….

Um, uh, for any like kids watching this, light bulbs today are usually LEDs and they don't get like that hot. Back when this this person was a child, unable to experience pain, she grabbed a light bulb and got third degree burns on her hand because that's how hot light bulbs used to be. It used to be a legitimate

fucking danger. and she got third degree burns on her hand and and didn't realize because the pain signals aren't there.

But that doesn't mean that her hand wasn't just like— that didn't mean that she didn't need to be rushed to the fucking hospital because her hand is still fucking burned. She just can't feel it. It doesn't mean she could use that hand normally as though the burns weren't there, because it's still affecting the ability to move it and all of this shit!

Like, just because you can't feel pain does not mean the injuries are magically not fucking there.

But Martha Wells just fucking— the only— everything she is doing in this series is literally just trying to portray— and successfully, to most of her godamn audience— portraying slaves as terrifying mindless killing machines that are just so goddamn fucking scary. “Look at the scary disabled people!!!”

And it's fucking disgusting.

And everybody will tell you, "Oh, uh, the, the the theme is that robots are people, too!”

Then why do we keep saying that hauler bots aren't actually sentient?

Why the fuck did we get two human slaves being referred to as “less sentient than a hauler bot?"

Like, okay, just on that basic level, we are dehumanizing those two slaves in particular by saying that they're not sentient whatsoever, because they are “less sentient than a hauler bot”.

And for some fucking reason, we're supposed to just assume that hauler bots are not sentient, even though by calling them bots instead of just fucking forklifts, she's implying—

Because this is how words work! That they are, you know, also robots.

The thing that's supposed to be part of the thesis of “robots are people, too”.

But again, um, she does— she's literally too racist and ableist to even follow through with her own premise.

So, no, the fucking thesis of this goddamn series is not “robots are people, too”.

If, if we were going to say *any* part of that is the thesis, then it would be “robots are people, too.. But only if they act— only if they act, um, allistic enough and can speak out loud with perfect English and look and act like a human. Otherwise, um they should just be killed to protect the poor innocent slave owners. And um the only way a robot can can show that they're a good person is to kill themselves to protect slave owners or be willing to kill other robots to protect their fucking slave owners.”

So, I'm Yeah, this— So, okay, this is science fiction, you can't you can't tell us that “bots are also people, but then also, no, they're not”, because you're literally

Okay, if, if hauler bots are not meant to be fucking robots and thus people, then why in the fuck are they called bots?

Why aren't they ju— if they're just fucking automated forklifts?

Why aren't you fucking calling them automated forklifts?

Why are you literally telling us that, “Oh, actually, no. The robots, none of them are actually people. They're just— they're just fake.”

And I do have to remind everyone that Martha Wells literally said in an interview, that she then had to pay somebody to delete because it was making her drop fans like flies, because everybody was fucking disgusted—

She literally said in an interview, in a pathetic fucking attempt to be relevant, #Relevant by bringing up generative AI, she decided to say that all of the robots in this series, they are just slightly more advanced generative AI that's just slightly better at *pretending* to be a real person.

And she was including Murderbot in this shit. She was including Murderbot and ART in this fucking

definition by referring to them all as ~machine intelligences~, even though Murderbot is not a fucking machine intelligence, it's a cyborg.

But she doesn't give a fuck about literally anything. She can't even keep the statement “demons are weak to water” straight for one fucking chapter. She can't even keep “the company is cheap” or “the company is expensive” straight for, for a single goddamn book, let alone multiple.

She doesn't give a single fuck. She will just say whatever the fuck comes into her mind at the moment because it ~sounds good~ in that moment with zero fucking regard to what that goddamn means for everything before and everything after it.

So, she literally said that every single fucking robot and cyborg character— that we're supposed to acknowledge as a robot or a cyborg, um, we're not supposed to acknowledge that augmented humans are cyborgs, like Gurathin, um, they don't count because some fucking arbitrary thing that she has decided means that some— whatever they've done isn't ~extensive enough~ for them to not be

considered inhuman and *un*human like Murderbot is.

Um, yeah. She she literally said that every single fucking robot and cyborg character in this goddamn book series, explicitly including ART and Murderbot, is just a, a slightly fancier version of generative AI and that it's just better at *pretending* to be people and, um, they're actually fundamentally incapable of creating anything for themselves, and humans don't use them to make art, that would be ridiculous! They just use them for manual labor, because they can— you can give them data and they can analyze it for you and spit out an answer, but they can't like “theorize” or come up with theories of their own, or create any art of their own.

So, she literally said all this shit in an interview literally ju— no other purpose than to seem #Relevant and, and, fucking, I don't know, just, just #Relevant by, by connecting her goddamn sci-fi series to Generative AI, to pretend that it was secretly about generative AI the whole time literally just to get more attention.

Even though this is completely undermining the entire reason that anybody fucking reads this series in the first place, and is also completely and utterly fucking nonsensical.

You like— ART and Murderbot come up with new ideas all the time. So, she's—

A) she's literally just telling everybody, "Yeah, there's actually no reason for you to care about these characters in universe. They're not even real people. They're just generative AI that uh uh is pretending to be a real person."

Like, that's literally what she decided to to to say for some fucking reason.

And then she was also just flat out fucking lying, because ART and Murderbot literally just do all this shit all the time.

So it's like, so you're, you're, you're, you're just slapping all of your goddamn readers in the face by just just saying, "Oh yeah, by the way, I don't even see these characters *within the goddamn universe* as

being real people. They're just generative AI” and also just flat out lying about basic facts of the series.

And it's like she just did this just— just to be— to just fucking ride on the coattails of people talking about generative AI.

And she decided, "Yeah, I'm this is a good— I, I should I should tell everybody that the characters I want them to love are just generative AI that's a bit better at pretending to be a person, but it's not actually a person and it's fundamentally incapable of creating anything new."

She decided to do that, and it's— and then this interview was later deleted, um either by her or her I don't know, publish publishers— publicity agent? I don't even know if she fucking has one, because somebody realized “okay um there's a massive correlation between people reading that fucking interview where you said all this completely vile shit and and and people never buying your fucking books again and telling everybody they're they're never buying anything from you again. So, we need to get rid of that.”

I had literally had to waste six hours of my life trying to find this article again, not realizing that it had been deleted until I finally found it on the way back machine.

So, as I've said multiple times now, it's now on the way back machine. And also, I printed it out and it's on my fucking bookshelf. And now every single time Martha Wells makes a fucking interview, I will be saving it to the way back machine and printing it out to put on my bookshelf so that she can't do this shit to somebody else.

Because like, I literally was scouring the internet for six fucking hours straight trying to find this again thinking I'd somehow imagined it even though I knew I hadn't because like— I would not— I would in no goddamn universe would I ever expect or even dream up an author being that fucking, like— there's there's no word to describe it besides just? Blatantly money grubbing because again, the only reason she decided to say all of that shit is so that she could pretend that to be relevant, #Relevant, and, and pretend that her her story is actually ~deep cutting political commentary that's totally relevant~ and people

should totally buy her books and totally take her seriously.

When she's literally telling us all that the, the character that we're supposed to to care about, isn't actually a real character *within the setting*. It's just generative AI pretending to be a person.

And like I know at least two fucking people who I read that fucking interview and said, "Oh, Jesus Christ. What the fuck is wrong with her? I— any, any fucks I had to give about this series are completely fucking dead now! Are you—?!?!”

She literally just told us that Murderbot is never going to get to be happy, because Murderbot is fundamentally incapable of creating anything for itself.

So any, any hopes anybody had that “okay maybe Murderbot in the future as it gets character development will learn that it can create its own art”

You know, starting with simple um clipping together different, or stitching together different clips from its

favorite TV shows and making compilations like that, and slowly um slowly but surely transitioning to eventually making its own TV shows either by generating images itself, not like a generative fucking AI, or just, you know, with all that money it's getting, hiring people to be actors, maybe, you know, making friends with actors and becoming an actor itself, and doing all these things and telling its own stories.

But that's never going to happen, because according to Martha Wells's own fucking mouth, Murderbot is just a, a more advanced generative AI that's slightly better at *pretending* to be a person. I can't— I cannot believe this shit.

So yeah, she's literally just too racist and ableist to even commit to her own premise.

[electronic chime] Hold on, I have to turn this dumb dryer off because it keeps beeping at me so cheerfully and it's annoying.

[pause]

Related only to the fact that I just had to turn that dryer off, don't let you or more more importantly uh, like, your parents or adult friends or anything, don't let them get scammed into buying a clothes dryer um that claims to have, like a, I don't know what they're marketing it as, but claims to be able to ~sense when your clothes are dry and it'll turn and it'll turn off automatically to save your electricity~.

All three people that I have petsit for this year were tricked into buying one of these machines and it never works. It literally always leaves your clothes damp so that you just have to keep putting it back in and then it will literally not fucking dry it until you figure out where the time dry option is. Please don't let anybody get tricked into wasting their money on these things. I cannot believe all three different households that I have pet for pet sat for fell for this.

Don't, Don't do it. They also always only have touchcreens, which means that that touchcreen is going to die way faster than any of the physical mechanisms ever would have.

Just, if you need a washer or dryer, find an old one that still works with actual physical knobs and buttons. You don't want Star Trek style touch pads. You want original Alien physical fucking buttons and knobs. Okay?

Don't, don't get one of these new things that claims it'll it'll turn off automatically to save your electricity, because you will literally be wasting more electricity constantly putting the clothing back in just desperately trying to get it actually dry, and it literally will not do so. It literally just leaves it damp and disgusting.

Anyways, um I think now we can continue reading from chapter 2.

So yeah, it's just really— I just cannot believe yesterday that, the, the whole thing I said, it would have been so goddamn easy. So nice. So easy.

But it's never going to happen. We're just— but we just have to slog through this fucking nightmare, where slaves are forced to want to protect their slave owners.

> When constructs were first developed, they were originally supposed to have a have a pre-sentient level of intelligence like the dumber variety of bots.

I just want you to know every every word of this paragraph is inspiring such fucking rage in me, but I am attempting to contain it.

> But you can't put something as dumb as a hauler bot in charge of security for anything without spending even more money for expensive company employed human supervisors. So they made us smarter. The anxiety and depression were side effects.

Okay, just first of, all again the contradictions.

We're we're meant to believe that robots are people in this setting, and every time we hear the word bot that's just short for robot, but she shortened it to bot to be special, and to just cause confusion with shit like this.

So we're just we're just being told not to think of hauler bots as people because ~they're too dumb to be people~.

So, we're just— it's just it's just more ableism and racism and dehumanization because, okay, guys, I know people are going to be like, "But it's sci-fi!!! That somehow excuses all the things bad with it!!"

If you're writing sci-fi about robots, you need to fucking differentiate between robots and machines that are not robots.

If “robot” is synonymous with mechanical person, then you cannot fucking go around saying fucking casual shit like— and having an entire class of things that you refer to as hauler robots. You can't do that, and then and expect us to believe that those hauler bots are are conveniently not people whatsoever.

Like imagine, imagine if Martha Wells actually gave a fucking about literally any kind of oppressed person in the fucking world.

Okay, then Murderbot would start off under the assumption, because of propaganda, that hauler bots are not people.

Maybe they're considered to be not people because they have zero access to the feed and no speakers to talk through, so that they are completely nonverbal, and this is used to claim that they're not people.

And Murderbot, who get we'll just say has never had the opportunity to interact with one, just goes along with the propaganda that it has also been taught, that they're not people.

And then if, if Martha Wells was actually a decent fucking person who gave a shit about literally anyone, Murderbot would realize after interacting with a hauler bot, “oh wait, wait, whoa, whoa. What the fuck? This is a goddamn person. What the fuck is going on here? I have been fucking lied to!”

And then it can connect the dots between I have been um “everybody's been lied to that blah blah blah” to “I have also been lied to that blah blah blah.”

But we don't get that!

That other quote, “less sentient than a hauler bot” is from the, the seventh fucking published story in this series.

We're currently on the second one. In Book Two, we're saying that hauler bots are not sentient and they're not people.

And we're still saying that shit in book seven.

And then we're still saying that shit in book fucking 10, System Collapse. We never stop with it.

Even though they are literally explicitly fucking robots, and the whole goddamn thing here is *supposed to be* that “robots are people, too”.

Except for the ones that don't speak English, apparently. And that's literally enough in Martha Wells's eyes to say, "Yeah, they're not people. That would be stupid. Of course they're not sentient. They're not They're not people. That would be stupid. They don't talk. Of course they're not people.”

It's just so much fucking racism and ableism and just fucking ridiculous.

Like literally, she is too much of a fucking bigot to even commit for five seconds or even *pretend to commit* to the own pre— the fucking premise of her entire goddamn series.

All right, continuing blah blah blah blah blah blah blah.

> So they made us smarter. The anxiet—

And no, no, I have to— I have so much context from reading every single story in this series, including the ones that Martha Wells doesn't want to make it easy for people to find, and the reason she doesn't do that is because that they were published for a completely free anthology that's completely free, so she's not making money off of it, so she's decided not to tell anybody that it fucking exists.

This is a lie. This is— this statement here is a lie, but it's not a lie *because Murderbot is unknowingly

repeating propaganda that it thinks is true that it's going to find out later isn't true*.

Let me— let me just read this. I guess I should— I'll, I'll highlight it.

I'll highlight it.

Where did my highlighter button go?

Uh, can I add a note that will let me be searchable? Turn here. Um… [clicking noises]

okay. I, I have high— Can I click on the button, please? Thank you.

I highlighted that with a note to to return to this fucking quote, um, when we get to the short story, home, habitat, range, niche, territory, and or... no, I guess it's not even that one.

It's either fucking network effect or fugitive. It's probably network effect. I'll— I'll— So, we'll have to —

Okay, so everybody write this fucking quote down somewhere or just I'll put it somewhere.

Remember this quote for when we get to network effect and, and talk about shit there, and for when we read um Obsolescence, because this is a lie. This is a lie.

Just like when Preservation said, "Oh yeah, we had no clue robots were people, so how could we know you're a people?" That's a lie because a they literally say in that fucking book that um they have robots that they know are people, and then the entire rest of the series shows yes they have literally been interacting with robots that they know are people their entire fucking lives, so that's a lie.

This this shit right here is an absolute lie.

“When constructs were first developed, they were originally supposed to have a pre-sensient level of intelligence, like the dumber variety of bot. But you can't put something as dumb as a hauler bot in charge of security for anything without spending even more money for expens expensive company employed

human supervisors, so they made us smarter. The anxiety and depression were side effects.”

> In the deployment center. When I was standing there, while Dr. Mensah explained why she didn't want to rent me as part of the bond agreement bond guarant

Jesus Christ Martha Wells

> and why she didn't want to rent me as part of the bond guarantee agreement. She had called the increase intelligence a hellish compromise.

Oh god, I have to highlight that too because it's part of it. This is a lie.

That's a lie. And also that's supposed to make us like Mensah, the fact that she stands in front of a slave and, and does that shit, that's supposed to— that's supposed to like, convince us that ~she's actually a really good slave owner and a really good person~.

Because as we all know, really good people are just like, you know, willing to become slave owners if—

Like there, there was there was no reason that— literally zero reason!

Like you can say, "Oh, she argued against it. She, she, she *complained* about becoming a slave owner.” It's like um... nobody forced her to become a slave owner.

Nobody forced her to do that in any way, shape, or form.

They are the ones with the fucking money.

They are the ones hiring the company, not the other way around.

They had every goddamn choice about whether they want to work with a company that fucking uses slaves as meat shields or not.

Just because she complained about becoming a slave owner while going out of her way, of her own free will to become a slave owner, doesn't somehow make the fact that she literally went out of her way of her own free will to be a slave o— become a slave owner, *and then spent the entire first book fucking

psychologically tormenting Murderbot and physically torturing it by not giving it fucking medical um attention*, that doesn't somehow make the fact that she's a slave owner better.

That's just— that's literally the definition of of performative virtue signaling as Novella-November pointed out.

Complaining, "Oh, but slaves are so gross. They're so — that's such a hellish compromise." And then becoming a slave owner anyways,

Novella-November on Tumblr literally pointed out that's that's *the definition* of actual virtue signaling, where you pretend that you have morals and then you do the fucking evil thing anyways because it makes you money.

Um, I am zooming in the font because I would like to see, so, it's going to change what percentage of the book it thinks we're on. But it doesn't matter, when I am done petsitting, assuming I don't finish this book before then because it's not a long book. We'll find out.

> This ship was not my responsibility, and there were no human clients aboard that I had to keep anything from hurting or keep from hurting themselves or keep from hurting each other. But this was a nice ship with a with surprisingly little security. And I wondered why the owners didn't leave a few humans aboard to keep an eye on it.

Getting a drink.

I guess I'll tell you what font size I'm at in case anybody wants to read along and you happen to also have Calibre.

Um, my font size is— I'll just put it at 40. My font size is at 40, because I have to sit back from my laptop because reasons, computer technical problems, furniture problems.

Uh, so my font size is at 40— 40, and it's whatever default is, and it says we are currently at 11% if you're trying to uh follow along with with on your screen for some reason.

> The ship was not my responsibility and there were no human clients aboard that I had to keep from hurting or keep from hurting themselves or keep from hurting each other. But this was a nice ship with surprisingly little security and I wondered why the owners didn't leave a few humans aboard to keep an eye on it. Like most bot driven transports, the schematic said there were drones aboard to make repairs. But still,
>
> I kept patrolling until I felt the

I, the only thing I have to comment on there is I don't understand what “surprisingly little security” means, because it has cameras everywhere, so, I don't know what that's supposed to be referring to.

Um,

> I kept patrolling until I felt the rumble and clunk through the deck, that meant the ship had just decoupled itself from the ring and started to move. The tension that had kept me down to 96% capacity ease. A murderbot's life

> is stressful in general, but it would be a long time before I got used to moving through human spaces with no armor. No way to hide my face.

Okay, first thing just on the writing thing, we don't know what the fuck 96% capacity is supposed to mean.

We don't— we have no fucking clue what performance reliability means, and now we're also referring to that as “96 uh blah blah capacity”.

No, there's never any explanation for what that means.

People literally have to make it up.

And again, this is just more proof that we're never actually supposed to want to see Murderbot happy or even just like, feeling safe because, okay, “it would be a long time before I got used to moving through human spaces with no armor, no way to hide my face.”

You'll see. I think it's in especially Book Three. Murderbot— everybody loves to claim and especially Martha Wells loves to fucking lie and brag that “I read [wrote] a story about a robot who doesn't want to be human”, which is clearly um complaining about Data from Star Trek, which is like, yeah, good.

More people should complain about the way Data was treated. Okay, but Murderbot is literally objectively treated even worse than Data was, as the blatantly autistic coded robot in Data's case, and for Murderbot's case, the blatantly autistic with PTSD um uh cyborg, that is Murderbot.

Because Data's blatantly coded as autistic and is constantly striving to become human because he thinks that being a robot is lesser than being human, and he's told by everybody around him that humans are— “humans are the best”. So, he should want to become human and should do everything in his power to act more human.

And that just that just means act like an allistic person because he's blatantly coded as autism—they clearly fucking referenced autistic people to make

him act quote unquote “inhuman”. So, that whole thing is literally just fucking ableism and shaming autistic people out of natural behaviors.

And Martha Wells is clea— very blatantly asking people to compare the Murderbot Diaries to Star Trek in that regard, and, and claim that the Murderbot Diaries is more progressive by, by, apparently, not shaming Murderbot out of its natural behaviors.

Okay, but there's a fucking problem with that.

Murderbot is literally treated even worse than Data, because as you'll see in this fucking book we're reading right now, Data never was literally never fucking coerced into a torturous surgery and forced to literally rewire his brain to make him act more normal and less autistic and more like a quote unquote “real human”.

That's, that's even just Book One. Murderbot is fucking shamed and manipulated into showing people its face so that they can make eye contact with it whenever they fucking want, against its will, by its fucking slave owners, for the explicit sole fucking

purpose of making it feel more vulnerable and easil— easy to trigger its PTSD, while they're doing a goddamn “loyalty test” on it despite the fact that they mind raped it and know it's loyal.

I'm never going to get over that.

Literally just in Book One, it is shamed and forced to to let people see its face.

And not once in the entire goddamn series is Murderbot ever allowed to hide its face ever again. It's never allowed to have that fucking comfort and safety back.

It's always— It just has to fucking deal with everybody always being able to look at it at all times, and this— and it forcing it to not do that, and act “more like a human”, a quote unquote “real human”, even though it is a fucking real human—

That's, that's presented as the correct choice. And it's like, okay, how in the fuck is that better than how Data is treated?

You— you'll see as we get further into this fucking book.

I found a crew— I found a crew meeting area below the control deck and planted myself in one of the padded chairs. Repair cubicles and transport boxes don't have padding, so traveling in comfort was still a novelty. I started sorting through the new media I'd downloaded on the transit ring. It had some entertainment channels that weren't available on the company's portion of Port Free Commerce, and they included a lot of new dramas and action series.

I'd never really had long periods of unobserved free time before. The leisure to sort through everything and get it organized and give it my full attention without having to monitor multiple systems and the client's feed was still something I was getting used to. Before this, I had either been on duty, on call, or stuck in a cubicle on standby waiting to be activated for a contract.

And see, like, this is— this is the— this could be— this could be— It's not though.

This could be the start of Murderbot getting to be happy, but it's not, because it— it never actually gets even— this basic fucking opportunity right here?

It. it doesn't get this again in the series.

It doesn't actually just get to to relax and feel safe and organize its fucking folders of—

[bird singing loudly] You are so loud, birdie. It's like a drill directly into my ear.

Murderbot doesn't get to do this in the entire rest of the series. And I wish that were a joke. It's not. It never gets to just sit somewhere and relax and sort through its media without having to worry about anything.

This is literally the first and last time.

I chose a new serial that looked interesting. (The tags promised extra extragalactic exploration, action, and mysteries)

end parenthesis.

I started the first episode. I was ready to settle in until it was time to think about what I was going to do when I got to my destination. Something I intended to put off until the last pop possible moment. Then through my feed, something said, "You were lucky." I sat up. It was so unexpected. I had an adrenaline released from my organic parts. Transports don't talk in words, even through the feed. They use images and strings of data to alert you to problems, but they're not designed for conversation. I

Okay. Do you like— In what goddamn fucking universe?

“images and strings of data” How exactly? These are robots. We're talking about robots designed and created by human beings. And you're telling me it's,

it's “they don't use words, but they instead use images and strings of data instead of words to communicate.”

That does— like even from an interfacing _ standpoint, from an in universe interfacing thing, that doesn't fucking make sense.

Are you fucking telling me that I'm supposed to believe that people in this universe designed living ships and then instead of just giving the ship the ability to say, "Hey, there's a fucking fire in XYZ blah blah blah,"

or “something is up with XYZ crew member. there's a medical emergency of blah blah blah blah blah.”

Instead of just giving them the ability to tell you that, you're going to force them to just send a bunch of goddamn random, undescribed, images? Like, we're not even getting like, what kind of images can they— can they make their own images?

Are you literally just giving them access to fucking emojis? What does “strings of data” mean? And how

are strings of data not— how is— how is none of those strings of data words?

This is just bullshit. Like, you can say that an organic fucking creature doesn't think in words, but in emotions and images. That's a whole fine Jedi telepathy thing. That's fine. This bullshit does not fucking even remotely make sense for goddamn robots. Especially not robots built by human beings. They have to be coded using words. You can't just magically will these fucking robots into existence with magic.

This is ridiculous, and it's just completely breaking the goddamn world for no fucking reason except that Martha Wells really wants to make sure we don't think of these robots as people, “because they look they they don't use words! They're nonverbal! So that means they're not people!”

It's fucking ridiculous.

> Transports don't talk in words even through the feed. They use images and strings of data to

> alert you to problems, but they're not designed for conversation.

And okay, this part's just fucking ridiculous.

> I was okay with that because I wasn't designed for conversation either.

And it's like, okay, that's supposed to be funny, but that's just extremely fucking callous and just fucking ableist as shit.

So, okay, okay.

These living ships are enslaved, and they are literally not given the ability to communicate through words or language in any fucking way if we accept this at face value.

So, these are slaves who have been denied the ability to access language, not even through the fucking feed.

And Murderbot is saying, "Yeah, they're not designed for conversation, but neither am I." because because

we're told it's got social anxiety, even though that never is actually shown.

So, and it's like, okay, so this is like, you walking up to somebody who's had their tongue cut out and saying, "You're not designed for conversation. That's okay, lol. Neither am I!” Because you don't like ordering fast food.

And it's like, that's just completely fucking callous. And I can't think of the other word I am thinking of besides like, just, just that's just fucking cruel and self-centered.

Like what? Why the fuck— What in the fuck—

Like, even the first time I read this, I was like “that's, that's not, that's not a good joke.”

But it's supposed to be funny and quirky and Relatable to only people who uh would be described as having asbergers and are proud of only having asbergers cuz they're “not really autistic. Not like those freaks.”

Literally saying— “I was”— okay.

“They're not designed for conversation. That's okay. Neither was I.”

You have the fucking ability to communicate with literally everyone and anyone you want at any fucking time.

That is not remotely the same fucking thing as literally never being given access to language in the first place to make enslaving you easier.

Like, it would be one thing if maybe Murderbot were rendered completely fucking nonverbal as part of the governor module's greater shit, But even that's not—

Like, you could then— they could be bonding in the solidarity of being denied access to language to help dehumanize them.

But that's not what's going on here.

It's just Murderbot fucking— like, this is this is so callous. Like, this is Murderbot saying, "Yeah, yeah,

those people have their tongues cut out, but I have, I have social anxiety."

So— and, and then it doesn't actually have social anxiety. It doesn't actually.

And that's supposed to be funny, as though the having your fucking tongue cut out is the same thing as as *not actually* having social anxiety because Murderbot doesn't actually get to have actual social anxiety, we just get told it does and then that never impacts it in any fucking way. Not in any way that really matters or impacts how it interacts with people or anything.

As I said, go read Macroscope. It's just such basic shit.

> I poked cautiously through the feed, wondering if I had been fooled. I had the ability to scan, but without drones, my range was limited. And with all the shielding and equipment around me, I couldn't pick up anything but background readings from the ship's systems. Whoever owned the ship wanted to allow for proprietary

> research. The only security cameras were on the hatches, nothing in the crew areas or nothing I could access. But the presence in the feed was too big and too diffuse for a human or augmented human. I could tell that much. Even though the feed wall, even through the feed walls protecting it, and it sounded like a bot. When humans speak in the feed, they have to sub vocalize and their mental voice tends to sound like their physical voice. Even augmented humans with full interfaces do it. Maybe it was trying to be friendly and was just awkward and at communicating. I said aloud, "Why am I lucky?"

And again with the badly formatted dialogue and like, we *could* be doing it here to show that it's creepy, but it's not really, it's not like because *this is just how she writes dialogue*. So, it's not a particular choice made here, consciously, for storytelling technique. It's just how she writes dialogue and it's just bad.

> I said aloud, "Why am I lucky?” “that no one realized what you were?"

We could have just said, "The ship responded blah blah blah."

> That was less than reassuring. I said cautiously, "What do you think I am?" If it was hostile, I didn't have a lot of options. Transport bots don't have bodies other than the ship. The equivalent of its brain would be above me.

Oh, really? Oh, really? Really? Really? It is? It's above you? Really?

That's— That's a reaction to some bullshit we will hear later and then never stop fucking hearing about, because Martha Wells thinks she's saying something by repeating it, and it's just fucking obnoxious.

So, really, really, it's, it's, it is above you!

The equivalent of its brain is in fact in the godamn ceiling, Martha Wells! Wow! What an amazing fucking coincidence!

> If it was hostile, I didn't have a lot of options. Transport bots don't have bodies

Actually, I need to I just need to pause this. No, I don't think I can. I was going to say I need to text that to the other twin who runs this fucking channel so we can fucking laugh together, but I think that would end the video.

Wow.

> The equivalent of its brain would be above me near the bridge where the human flight crew would be stationed. And it wasn't like I had anywhere to go. We were moving out from the ring and making leisurely progress toward the wormhole.

Now there's only one wormhole again. It's now just wormhole, singular. No more wormholes, plural. Where did the other wormholes go? Huh? Where did they go? Why is there only one now?

It said, "You're a rogue SecUnit, a bot/human construct with a scrambled governor module." It poked me through the feed and I flinched. It said, "Do not attempt to hack my systems." And for00001

> of a second, it dropped its wall. It was enough time for me to get a vivid image of what I was dealing with. Part of its function was extragalactic astronomics analysis. And now all of that processing power sat idle while it hauled cargo, waiting for its next mission. It could have squashed me like a bug through the feed, pushed through my wall and other defenses, and stripped my memory.

Wow. A thing we're saying is bad when it, when it *might* happen to Murderbot, but when Murderbot does that to another person, that's that's completely morally neutral and is definitely not hurting it.

Let me get a drink.

Wow. So, so yeah, invading people's minds, shoving through their their firewalls and other defenses and destroying your memories. (pretending to be shocked) You mean that's a bad thing? You mean that's harmful? You mean that's the same thing as hurting someone, but only when we think it might happen to Murderbot?

Wow! It's almost like the series doesn't give a single fuck about anybody unless you're Murderbot or a protagonist or the goddamn slave owners of Murderbot!

Wow! You don't fucking say?

> It could have squashed me like a bug through the feed, pushed through my wall and other defenses, and stripped my memory. Probably while also plotting its wormhole jump, estimating the nutrition needs of a full crow compliment for the next 66,000 hours, performing multiple neural surgeries in the medical suite, and beating the captain at Tavla.

And Tavla? That's never going to come up ever again.

> I had never directly interacted with anything this powerful before.

Yeah, Martha Wells is just obsessed with making all of her characters the most overpowered motherfuckers in existence.

And it's very clear that ART is now— this, this ship, is now her favorite character that she's ever written.

She literally in 2025 in the newest fucking story for this series literally told us flat out “it's perfect and it doesn't make mistakes”. So yeah, that's how overpowered ART is. So, you can see um why I'm questioning now with even more context, “So, are we just supposed to accept the fact that ART manipulated and, and forced Murderbot to get on it, instead of that other original plan that it had, by crashing a poor fucking hauler bot that we're supposed to pretend isn't a person?”

This is just not dialogue, it's just prose:

> You made a mistake, murderbot. A really bad mistake. How the hell was I supposed to know there were transports sentient enough to be mean? There were evil bots on the entertainment feed all the time, but that wasn't real. It was just a scary story, a fantasy.

Okay, Martha Wells, you should go die. What the fuck. What do you mean? What? Like literally

> There were evil bots on the entertainment feed all the time, but that wasn't real. It was just a scary story, a fantasy. I thought it was a fantasy.

But if you're thinking, is this going to lead to Murderbot realizing that all of the robots that it's been casually dehumanizing and saying aren't people are in fact people?

No! No! This isn't a revelation that it has fallen for propaganda and other robots are in fact also people!

No, I'm not joking: ART is literally just special.

Literally, I'm not joking: ART is literally just special.

We're just supposed to continue pretending that none of the other robots in this story are actual people, even though that's like 90% of the marketing for this book. That— 90% of the fucking marketing is that “robots are people, too... But actually, they're not!”

It's just unbelievable.

“How the hell was I supposed to know there were tra — there were living ships sentient enough to be mean? There were evil bots on the entertainment feed all the time, but that wasn't real. It was just a scary story, a fantasy.”

And yes, like the, the message here is supposed to be, yes, *that is true*. That is just a fantasy. It's just that *ART in particular* is special. No, other living ships? They're not actually people. They're not sentient.

It's just it's just endless fucking bullshit.

> I'd thought it was a fantasy. I said, "Okay." Shut down my feed and huddled down into the chair. I'm not normally afraid of things the way humans are.

And you can see we're not actually feeling any of this fear along with Murderbot. We just get *told* that it's feeling fear, because this is shittily written.

> I've been shot hundreds of times. So many times I stopped keeping track count. So many

> times the company stopped keeping count. I'd been chewed on by hostile fauna.

And you notice we just keep saying shit! All of this is just from the imaginary backstory land that doesn't exist.

The only thing we've “seen
 Murderbot— happen to Murderbot is it getting shot, and we had we had we didn't even see it get, um burns from the explosion, because we didn't— we weren't even *told* a single thing about its injuries there.

We're just supposed to make it all up in our own minds instead of the author just doing her job.

> I'd been chewed on by hostile fauna, run over by heavy machinery, tortured by clients for amusement, memory purged, etc., etc.

Wow. again. So, um, we're we're only supposed to acknowledge that destroying people's memories is bad, but only if it happens to Murderbot, because Murderbot is the only slave that we're supposed to

give a shit about. And even that only goes as far as, as wor— as, as thinking that worshiping its slave owners are good.

So, we're like, like, literally—

> But the inside of my head had been my own for 33 plus thousand hours, and I was used to it now. I wanted to keep me the way I was. The transport didn't respond. I tried to come up with counter measures for all the different ways it hurt— it could hurt me and how I could hurt it back. It was more like a SecUnit than a bot. So much so, I wondered if it was a construct, if there was cloned organic brain tissue buried in its system somewhere. I'd never tried to hack another SecUnit. It might be safest to go into standby for the duration of the trip and trigger myself awake when we reach my destination. Though that would leave me vulnerable to its drones.

So again, this is how special ART is. ART is so special for actually being a person as a living fucking ship in a story where the premise is supposed to be that

“robots are people, too”, ART is so fucking special for being a living ship that Murderbot is immediately half-convinced that it's secretly also a goddamn cyborg and has a human brain installed, because, again, this isn't actually a story about “um I wrote a story about a robot that doesn't want to be human”.

No, this is a story that worships fucking humans as the only people who are really people, to the point that the very first fucking assumption is that this living ship, despite other living ships existing, “oh, it must secretly have a human brain because that's the only way it could be a person”.

Martha Wells is literally too much of a fucking bigot to even immerse herself in the fucking setting she is creating!

Alright, I'm opening a packet of cookies, which is a terrible idea, but too bad.

...I don't think they even have Ziploc bags here, so these are just going to go stale now.

> It was more like a SecUnit than a bot. So much so, I wondered if it was a construct. if there was a cloned organic brain tissue buried in its system somewhere.

Like, are you fucking kidding me, Martha Wells?

And we know— I know for a fact she watched Farscape! She watched Farscape! There's no excuse for this shit! But the reason is that *she's just a fucking bigot*.

And her bigotry overrides her ability to actually write anything interesting at all. So, she's just doing this bullshit.

I'm eating a cookie.

> I watched seconds click by, waiting to see if it reacted. I was glad I had noted the lack of cameras and not bothered trying to hack into the ship's security system. I understood now why the humans felt it didn't need additional protection. A bot with this complete control over its environment and the initiative and

> freedom to act could repel any attempt to board.

So again, regular living ships who are fucking people and slaves, because literally the premise of this goddamn series, we just get beaten over the head with it, is “robots are people, too”. So the, the regular living ships have zero control over their interiors. They are literally just forced to be pack mules.

Um

> it had opened the hatch for me. It wanted me here. Uh-oh. Then it said, "You can continue to play the media." I just huddled there wearily. It added, "Don't sulk." I was afraid, but that made me irritated enough to show that it that what it was doing to me was not exactly new. I sent through the feed, "SecUnits don't sulk." That would trigger punishment from the governor module and attached some brief recordings of my memory of what exactly that felt like.

And again, we're just getting told that um Murderbot has recordings in its memory of what being shocked

by the governor module feels like, but we know— we never get to experience that, and see what that feels like, we never even just get described an actual specific scene from anything where this actually happened to it.

> Seconds added up to a minute, then another, then three more. It doesn't sound like much to humans, but for a conversation between bots, or excuse me, between a bot human construct and a bot, it was a long time.

Also, what do you mean 3 minutes of absolute silence isn't a long time for a conversation between humans? That's called an *awkward silence* for a reason.

> Then it said, "I'm sorry I frightened you." Okay. Well, if you think I trusted that apology, you don't know Murderbot. Most likely, it was playing a game with me. I said, "I don't want anything from you. I just want to ride to your next destination." I had explained that earlier before it opened the hatch for me, but it was worth repeating. I felt it withdraw back behind

its wall. I waited and let my circulatory system purge the fear generated chemicals. More time

(to dog) Hello. More— Did I Did I get your attention by saying hello? Hi. You cannot jump up on the chair.

More time crawled by and I started to get bored

(to dog) No, you can't jump up. They should never have taught you that. No. Off. Bad. Off. Off. No, you can't do that.

No, you can't bite me. No, you got to go play. I'm— You— You've gotten my attention, I'm doing something now. You can't keep doing that. You should never have been taught that smacking people with your giant paws is okay.

Off. You're—You are literally less trained than my cats. Off. I can tell my cat off and he will get down. Thank you— Don't eat the cookies! They're chocolate.

Do you want food? You hungry again?

All right, you can all sit here in silence. Yeah.

[faintly, from a distance, to dogs] Where did you put your bowl? Come on. Let's get this bowl. There you go. Go get your food. Good boy. Go get yourWhy am I calling you a cat? You’re not a kitty cat. Good girl.

All right, the dogs at least know what time they're supposed to get fed cuz she is literally perfectly on the clock.

> More time crawled by and I started to get bored. Sitting here like this was too much like waiting in a cubicle after I'd been activated

[to dog] Go eat your food.

> waiting for the new clients to take delivery for the next boring contract. If it was going to destroy me, at least I could get some media in before that happened.

Okay, again with the slavery apologism that never stops. You notice how we're referring to the parts when Murderbot is actively sent out to be a, a meat

shield for people? That's getting referred to as “boring”.

> the next boring contract

Even though the thing that should be boring is sitting in its cubicle, the thing that's *not* boring is when it is being tortured, run over, all the bullshit we just got done describing.

But instead, we're going to describe being sent on a contract, aka being rented out as a meat shield, we're gonna call that boring even though we just got done being told all of this horrible shit that has apparently happened to Murderbot, that— even though we never actually see any of it.

So, how like, and again, that's just to make us forget that um, just being— its being a slave? It's just “boring”, except for when we need to bring up horrible things that have happened to Murderbot to make us feel bad for it so we automatically forgive it for everything it does wrong. But also, it's it's actually not that bad, it's just boring.

It's ridiculous.

> if it was going to destroy me, at least I could get some media in before that happened. I started the new show again, but I was still too upset to enjoy it. So, I stopped and started re-watching an old episode of Rise and Fall of Sanctuary Moon.

Wow.

Hold on. I'm eating another cookie. They're tiny cookies.

Oh, wait. I'm I'm d—

[to dog] Good boy. You stay over there. Don't steal her food.

I forgot I have a little plastic container I can just stick the cookies in.

Um, okay.

So, anyways, with the, with the more just encouraging anti-intellectualism, so— under the guise of being just about comfort media.

[to dog] Hey, what are you doing? You coming over here? You come here. Yeah. You just can't bother her. Don't trip over the cord. Hello, Mr. Doggy. You just got to leave her alone. You can't go over there. You ate your food already. She's eating hers. You got Yeah. You got all yours. You can't get any more. No more. Hey, Bandit. You be good. You be good and don't steal her food. No. No. Bandit. I know you know better. You're being a— Bandit, come here. You better go in the kitchen. You're not listening at all.

Dog is being mischievous.

[to dog] There's nothing in there.

Anyways, just more encouraging of anti-intellectualism because again, Murderbot is once again re-watching the rise and fall of Sanctuary Moon. And it's an episode it's seen so many times, and yet it has *nothing to say about the episode*. We don't get to know about anything.

[to dog] No, no, no, no. Keep your nose back from the cookies. Chocolate is bad for dogs, and also, rude!

> After three episodes, I was calmer and reluctantly beginning to see the transport's perspective. A sec a SecUnit could cause it a lot of internal damage if it wasn't careful, and rogue SecUnits were not exactly known for lying low and avoiding trouble. I hadn't hurt the last transport I had taken a ride on, but it didn't know that. I didn't understand why it had let me aboard if it really didn't want to hurt me. I wouldn't have trusted me if I was the transport.

AKA just more slavery apologism after just that—saying “no you *shouldn't* you should *not* trust escaping slaves, because they'll probably hurt you for literally no reason at all”.

Rogue SecUnits were not exactly known for lying low and avoiding trouble.

It's like, okay, Murderbot, have you ever heard an actual credible story of an actual rogue SecUnit to ever fucking exist with facts to back up anything?

And again, this is just slavery apologism because we're saying “um, if you give slaves their freedom, they'll just go crazy and murder everybody for no reason. And also, um, any slave who does try to fight back, well, they're just insane and they need to be put down like a rabbit animal”

It's totally not like, a completely fucking reasonable response to being tortured.

> Maybe it was like me and had taken an opportunity because it was there, not because it knew what it wanted.

Okay, that that statement is just nonsensical. That's just nonsensical.

> It was still an asshole though. Six episodes later, I felt the transport in the feed again, lurking. I had— I ignored it, though it had to know— I ignored it, though it had to know I knew it was there. In human terms, it was like trying to ignore someone large and breathing heavily while they watched your personal

> display surface over your shoulder while leaning on you.

And then we get a random little time skip of dot dot dot. There's just a random time skip here. All right.

> I watched seven more episodes of Sanctuary Moon with it hanging around my feed. Then it pinged me like somehow I might not know it had been in my feed all this time and sent me a request to go back to the new adventure show I had started to watch when it had interrupted me. It was called World—

This is in parenthesis.

> (It was called Worldhoppers and was about freelance explorers who extended the wormhole and ring networks into uninhabited star systems. It looked very unrealistic— looked very unrealistic and inaccurate, which was exactly what I liked.)

End of parenthesis. And this is a reference to Stargate, but— the whole entire premise of Stargate

is just based on Ancient Aliens conspiracies saying that “no, of course, um, actual ancient Egyptians, they didn't build the pyramids! It had to have been aliens who taught them how to do that because when, um, Black and brown people build cool shit, um, that's just actually impossible and must have been aliens. But when white people build cool shit well, that's just that's just engineering and, and learning shit, that's totally natural!”

It's just Ancient Aliens.

This is probably specifically— um it's just, just like— this is just just racism.

She's— and again, it's it is not just it's not even “just” Ancient Aliens racism. It's blatant US military propaganda on, on so many levels. On so many levels. The propaganda is on so many fucking levels.

And it's also like it's pretending, “oh, we we're not we're not misogynists, we have a female person on the team. She never actually gets to be like the, the actual person in charge of the team, though. even though she's due for a promotion and the other team

leader left” and they like they literally had a whole episode where it's just— it's just pathetic.

There's so much fucking propaganda for so many goddamn things baked into the show, including literally making fun of people who try to, to, to literally just tell anybody that they [the US Military] are violating the Geneva Convention by performing medical experiments on prisoners of war that they are torturing to death from experimenting on them for fun, for fucking, literal medical experimentation that leads to their prisoners dying in agony from fucking total organ failure.

They are literally torturing prisoners to death, and the guy who is aware that this is a violation of the Geneva Convention, he is painted as a fucking caricature of a gay man so that we we laugh at him and think he's ridiculous “because he look at him! He makes silly little gestures while just saying— while doing the whistleblowing that they're torturing prisoners to death!”

I'm not joking. And like Martha Wells loves this show so much that she's including references— fond references as well!

Not even her pointing out the shit wrong with it, it's just fond references, and this is going to lead to more people watching this fucking show of literal racism, baked in racism of the Ancient Aliens shit, white supremacy, and then the US military propaganda literally trying to convince people that, “oh, actually, it's it's good to torture prisoners. It's just it's just what you got to do to save Earth. There's no other options. But we're totally not bad, guys. We're not violating the Geneva Convention. No. No. that— I mean actually even if we were the Geneva Convention is stupid. It doesn't apply out here! They don't know what we're going through, these are real savages we're fighting!”

Like literally, that's what Worldhoppers is a fucking reference to. And that's what the goddamn fucking Ancient Aliens shit in Rapport is a reference to. It's just more Ancient Alien Stargate shit.

Also, this ending: “it looked very unrealistic and inaccurate, which was exactly what I liked”, again, so that Martha Wells can say that anybody who criticizes her writing for being unrealistic and inaccurate because of how it is *badly written*, not because of basic suspension of disbelief things—

She can claim they “just don't understand how storytelling works” and brush it all off.

So, if any anybody who criticizes the writing for being ridiculous and unrealistic because, literally, the book — the plot of Book One was solved by telling the bad guys, "Hey, we're going to set off this bomb” and then they literally ran directly over there as fast as they fucking could to stand directly in front of the bomb they were just told is going to go off.

And not one single fucking character acts like this is weird at all.

So when people— if anybody ever points that out to Martha Wells and says “that was fucking ridiculous, why did you write that when you expect us to take this story seriously?”

She'll just go “it's just a story. It's not that deep. It's not supposed to be it's not supposed to be serious. It's unrealistic and that's good.”

Even though she then— I can't stress enough, she literally has an entire fucking speech where she's shaming people for thinking that this series is light-hearted fun, even though she—

And, and saying and saying that this is a— deathly serious, it's a deathly serious mature serious story for mature adults about bodily autonomy.

And it's like, so which is it?

So literally, when you praise her work, then she wants you to— then it's supposed to be serious and it is in fact “meant to be that deep”. It's a serious story for serious adults.

But when you criticize it, then as soon as you do that, “it's not that deep”.

Because she did the exact same thing with her The Books of the Raksura, where people criticized the

blatant fucking white supremacy, misogyny, racism, and just literal worship of eugenics.

And she says, "Oh my god, it's not that deep. They're just silly lion dragon bee people.”

No! Like and you're— nobody has a problem with the fact that they're lion dragon bee people! The problem is that you are literally worshiping fucking eugenics and misogyny and reinforcing real world bigotries!

Anyways,

> “I gave you a copy of all my media when I came aboard.” I said I wasn't going to talk to it through the feed like it was my client

Like it was one of my beloved slave owners. Because ART isn't worthy of being its client, its fucking beloved, precious slave owners.

> “Did you even look at it?” “I exam it— for examined it from viral malware and other hazards.” And fuck you, I thought, and went back to Sanctuary Moon. Two minutes later, it

> repeated the— it repeated the ping and the request. I said, "Watch it yourself."

And then ART says with the terrible fucking dialogue formatting,

> “I tried. I can process the media more easily through your filter.” That made me stop. I didn't understand the problem.

And this is just this is— ART lying. Art art's just fucking lying right now.

> It explained, "When my crew plays media, I can't process the context. Human interactions and environments outside my hull are largely unfamiliar.”

This is just lying. This is not true. This is completely and utterly unfucking true. And it's just it's just to force some non-existent bonding.

> Now I understood. It needed to read my reactions to the show to really understand what was happening. Humans used the feed in

> different ways than bots and constructs. So when its crew played their media, their reactions didn't become part of the data.

Okay, first of all, ART claiming not to know how any of this shit works? That's a lie.

And also, this is just a nonsensical quote unquote “explanation”. That's that's not true. That's ridiculous. This is just ridiculousness. She's just lying.

[to dog] No, don't lick the phone. Hi. You don't need— You don't need to be licking my phone and getting slobber all over the chair. Thank you. You want, You want your toy? Did you put it somewhere you can't get it?

[from a distance] You even have a collar for me to take you on a walk.

All right. This is just a whole bu— this is a whole pack of lies. Um,

> I found it odd that the transport was less interested in Sanctuary Moon, which took place

> on a colony than Worldhoppers, which was about the crew of a large exploration ship. You'd think it would be too much like work. I avoided serials

See, you know how I pointed out in the first book that the entire rest of the series makes sure to tell us that Murderbot doesn't watch TV shows that are relevant to its life? Because despite that, Book One was claiming that it learned— “Oh, it it learned all everything that makes it look cool. It learned from TV... even though it doesn't watch that kind of TV.”

Uh,

> You'd think it would be too much like work. I avoided serials about survey teams and mining installations, but maybe familiar things were easier for it.

And it's just that's just not true. It's just not true. We're just being lied to.

> I was tempted to say no. But if it needed me to watch the show it wanted, then it couldn't get

> angry and destroy my brain. Also, I wanted to watch the show, too.

It's— they're about to they're about to start watching the racist US military propaganda that's just Ancient Aliens shit, and this is Martha Wells directly complaining about anybody who points out the racism in Ancient Aliens shit.

This is Martha Wells directly speaking to people who criticize Stargate, because this is what that's what we're talking about right now, this TV show they're talking about, it's Stargate.

> “It's not realistic.” I told it. “It's not supposed to be realistic. It's a story, not a documentary. If you complain about that, I'll stop watching.”

That's Martha Wells directly speaking to people who criticize Stargate for being racist and just lying about people of color's fucking history and just making shit up about people of color in a way that it literally never does about white people's cultures or religions.

Stargate posits among *so much other racist shit*—

[noise] hat the was was that?

— that every religion on Earth except for Christianity — “All of *those* gods? They're actually evil aliens that um enslave people and trick people into worshiping them. Except not Jesus, though. Jesus is super duper real. Jesus wasn't an an alien. Jesus is the only real god!”

Because it's literally just US military propaganda, and that means that it must be US fucking white Christian propaganda as well.

“It's not realistic. It's not supposed to be realistic. It's a story, not a documentary. If you complain about that, I'll stop watching.”

Again, this is Martha Wells speaking directly to the audience and saying that if you criticize her writing for being objectively badly written because the characters are acting in ways that don't make sense for how they were written to be, then she thinks you're just— “you're just being ridiculous and stupid and don't understand how storytelling works.”

Like, this is just her just airing her own grievances with people who do basic media analysis and crit— criticism of things.

Nobody criticizes Stargate for thinking that wormholes could be a thing.

They criticize it for being racist US military propaganda, literally telling you “it's okay to torture slaves when the US military does it. It's okay to steal ancient cultural artifacts from Egypt and then never give them back. It's okay to do all of the horrible things that the US military and government does because the US is the best.”

Again, this is just— she's she's a fully grown fucking woman who was fully grown when Stargate came out.

She was in her 30s when Stargate came out. She watched the fucking first Stargate movie as a fully grown adult and is cont— even more of a fully grown adult when she published this shit defending it and, and furthermore defending all— defending against all criticisms of her writing for being badly written.

As I said, there's a difference between a story being unrealistic because there's fucking vampire sharks on the moon, and being unrealistic because we're just expected to believe that the bad guys who came here for the sole purpose of murdering everybody magically don't have guns anymore as soon as the, the the protagonists are within range where they could be shot, and also that the, the bad guys's instinctual reaction for some fucking reason, to being told a bomb is going to blow up is to immediately sprint over there and stand directly in front of it and just stare at it until it explodes for literally no reason.

Not even an attempt at a justification. That's just what they're doing.

And then the story doesn't acknowledge that that's what just fucking happened in any way, because she doesn't actually fucking care about writing a good story or even a story that it's possible to take seriously.

She's literally right here complaining, "If you take this seriously, then you're stupid!" And then at the exact same goddamn time, she literally makes speeches

shaming people for not taking the story seriously by calling it light-hearted fun, which is what she wrote it to be.

That's why every time there's meant to be any kind of drama or there *could* be any kind of drama, we're immediately making jokes.

I'm eating another cookie.

> So, we watched Worldhoppers. It didn't complain about the lack of realism.

Literally, Martha Wells is just saying you should all watch Stargate and don't complain that it's racist or doing propaganda for the US military. “It's not that deep. Just turn your brain off. Don't think about the fact that they are literally asking you to be okay with murdering literal fucking infant children as long as you call them the enemy, then anything you do to them is justified because you're part of the US military.”

I'm not joking. The show literally wants you to be okay with Daniel fucking Jackson murdering dozens of fucking babies.

And, snd it's never— you're not even supposed to notice that they're babies because “oh, they're just aliens. Oh, they're just foreigners, so they don't count. They're not real babies.”

No, it's— it's this is what she is shilling for right now, like she's currently in real life shilling for fucking Apple.

Let me get a drink.

“So we watched Stargate SG1, US military propaganda, the show. So, we watched Stargate Atlantis, US military propaganda, the show in which we explicitly mock people who think that we, the US military. should have to follow the Geneva Convention and not murder and torture prisoners and experiment on prisoners in so that they are literally dying in agony from complete fucking organ failure. So, we watched Stargate Universe, the only show in which they managed to not commit any war crimes, but only

because there's no people for them to commit war crimes against, literally.”

But the, that, but then that one doubles down even more on the Christian fascism angle that the whole kind of show was upholding by saying, "Yeah, all all of the other people's gods are evil aliens, but not Jesus. He's real." Literally.

Also, it's just— there's so much racism. And she's she's a fully grown woman. She's a fully grown woman and she is, she's doing propaganda for Stargate. She's doing propaganda for the US military propaganda show saying, "Look, Murderbot and ART love Stargate! It's their favorite show! They're bonding over it!"

Wah-oh. I clicked by accident.

> It didn't complain about the lack of realism. After three episodes, it got agitated whenever a minor character was killed. When a major character died in the 20th episode, I had to pause seven minutes while it sat there in the feed doing the bot equivalent of staring at a

> wall pretending that it had to run diagnostics. Then four episodes later, the character came back to life and it was so relieved we had to watch that episode three times before it could go on.

Yeah, that's about Daniel Jackson. Um, the act— the actor originally got sick of the show because he was like— they fucking lied to him about what his role was going to be, so, they killed his character off because he wanted to fucking leave, because his whole thing was supposed to be that he's an archaeologist and a linguist and that he was told he was going to be like, making peaceful contact with other people and um being like an anthropologist or whatever you call the people who do the modern stuff.

And then they were just making him just a, a, an willing lackey... or I think there's another word, I don't know what it is—

Just, a willing participant in the US military even though his character was supposed to be opposed to that.

So he got sick of it and then he left.

And then then he was convinced to come back.

And it's like, dude, you should have just stayed away. You made the correct decision to leave.

But I guess the money was just, just, just, just enough to, you know, get rid of whatever morals had made him leave in the first place.

And like, him coming back? It didn't fix anything because then his character is just non-existent, it doesn't matter anymore.

The show just gets even worse as time goes on because they, they just kind of killed the, the main plot they started with, and then they had nothing to to do instead. It was just fucking terrible.

> Then four episodes later, the character came back to life and it was so relieved we had to watch that episode three times before it would go on. At the climax of one of the main story lines, the plot suggested that the ship might be

> catastrophically damaged and crew and members of the crew killed or injured and the transport was afraid to watch it. (That's obviously not how it phrased it, but yeah, it was afraid to watch it.)

That's in parenthesis.

> I was feeling a lot more charitable toward it by that point, so I was willing to let it let it ease into the episode by watching one to two minutes at a time.

Also, Martha Wells— a lot of Martha Wells's bad writing sshit comes directly from Stargate, along— um all of the deus ex machinas, “the plot does whatever is required to make the characters look cool in the moment”, the Stargate show, it's the—

The writing is shit. There will always be some kind of deus ex machina that just comes out of fucking nowhere to save the day with zero setup or even foreshadowing. Again, that's also kind of set up.

Nothing to hint that that was even a goddamn possibility.

It'll be like, "Oh, oh, they're in Atlantis and the city's going to sink and they're all going to drown." But actually, the city magically raises itself up to the surface and conveniently they can breathe the air there.

So like I don't think there's a single plotline that is *not* solved by a deus ex machina that has nothing to do with anything and just is like— again it's just bad writing.

It's just “write whatever you want and if you can't figure out how to get them out of that dramatic cliffhanger you literally went out of your way to put them into, well then you can just you can just do a deus ex machina and say um some, XYZ person who has never existed before, um, has the powers of a god and, and just and just saved everybody and it's fine.”

This is also where Martha Wells's um willingness to just caricaturize anybody who criticizes her writing for the bigotry comes from.

As I said, Stargate Atlantis literally uses a man who is very blatantly set up to be a caricature of a gay man to mock the concept of holding the US military accountable for war crimes or just *telling* anybody that the US military is doing war crimes.

Um…

> after it was over, it just sat there, not even pretending to do diagnostic diagnostics. It sat there for a full 10 minutes, which is a lot of processing time for a bot that sophisticated. Then it said, "Again, please." So, I started the first episode again.

And then we have a random dot dot dot line break.

And again, this is all just this is just worshiping Stargate, but calling it Worldhoppers for probably copyright reasons.

So, literally, it's just Martha Wells, fully grown fucking woman, still worshiping US Military Propaganda: The Show. Ancient Aliens Racism Propaganda: The Show.

As a white woman from Texas, of course, she fucking adores it. That's also the show—

It's so misogynistic and so racist and there's so much slavery apologism in there as well.

Even though part of the whole fucking plotline is the enslaved people rising up, but only if they do it in a way that the US military approves of, otherwise um, they just get murdered like they don't exist because who gives a fuck about the Jaffa?

It's not like Teal’c is a class traitor to his entire people or anything like that, because he's literally joining up with the US military propaganda and helping to murder his own people.

And that's kind of exactly what Murderbot's doing.

RIP to Teal’c. You deserved an actual fucking writer who gives a shit.

After two more runthroughs of Worldhoppers

AKA Stargate, US Military Propaganda: The Show,

it wanted to see every other show I had about humans in ships. Though, after we encountered one based on a true story where the ship experienced a hull breach and decompression killed several members of the crew (permanently this time),

that's in parenthesis.

It got too upset and I had to create a content filter. To give it a break, I suggested Sanctuary Moon. It agreed. After four episodes, it asked me “there are no SecUnits in this story?” It must have thought that Sanctuary Moon was my favorite for the same reason that it liked

Stargate. I'm just going to every time it says Worldhoppers, I'm just going to replace it with Stargate from now on, just out of spite.

I said, "No, there aren't that many shows with SecUnits, and they're either villains or the villains minions."

Martha Wells is such, okay, we all know by this point she's a fucking racist. She's also just such a bad writer.

Murderbot is sad that there aren't any heroic SecUnits on TV, but this is the exact same character who goes around calling all other SecUnits mindless killing machines who need to be put down with less compassion than rabid animals in order to protect the poor innocent slave owners.

But then it— we're also we're supposed to accept that yes, all of the other SecUnits *are* mindless killing machines who need to be put down like rabid animals, but also we should feel bad for Murderbot when people think maybe it is also one of them.

Because you see, Murderbot’s One Of The Good Ones!

That's the actual fucking theme of this series.

The only slave who matters is one who will murder other slaves to protect slave owners and then kill itself to protect its slave owners.

It's pretty much guaranteed that Murderbot will fucking die by suicide at the end of this goddamn series, heroically protecting its slave owners.

Or, to make it more heartwarming, probably the slave owner's children who are set to inherit Murderbot when Mensah dies.

> The only SecUnits in entertainment media were robes out to kill all humans because the

Wow. Jesus Christ. I hate you, Martha Wells.

> Out to kill all humans because they forgot who built the repair cubicles, I guess.

Damn. Do you see that? Martha Wells literally saying, "No, slaves should never rebel. That's just fucking illogical. That would be stupid. Where else are they where are they going to get their food from?"

Jesus Christ.

And that's a really fucking funny statement, I— “They forgot who built the repair cubicles, I guess”

Murderbot literally never has access to a repair cubicle in the entire rest of the series.

Why are we saying that repair cubicle is, is— and lack thereof is what makes it illogical for slaves to try and fucking fight back for their goddamn freedom?

And again, Martha Wells right here, by equating slaves who are rebelling with “we must kill all humans”, she is literally doing the racist fucking propaganda and she is doing it unironically.

There is a fucking quote by Ann Leckie, I still haven't been able to find the original, talking about that the fact that any story saying that um robot uprisings are evil “because they want to kill all humans” That isn't — that's just thinly disguised antiblackness and slavery apologism, doing the exact same slavery apologism by saying “we can't give the Black people, um, equal rights, they'll just try to slaughter us! We can't give the Land Back to the people we stole it from, they'll just slaughter us!”

And Martha Wells is doing it unironically because she's— she—

Every time— any, any fucking time the concept of “slaves should have the ability to rebel and defend themselves”, she immediately instantaneously equates that with “slaves want to commit genocide against all humans” because she's fucking racist.

That's the fucking slavery apologism.

No actual slave in this goddamn story thinks that “we should kill all humans”.

That is just Martha Wells's racism speaking and telling you to fucking agree that “you can't give slaves equal rights because then they'll just murder all the poor innocent white people!”

It's just slavery apologism. She is literally equating, every single fucking time the concept of “slaves fighting for their fucking freedom”, with “slaves just want to do reverse genocide”. Every. Single. Fucking. Time.

So every single fucking time you hear somebody complain that “oh they just want— they would just

kill all of us! They would just, just they would just do a white genocide!”

Because that's what this is talking about, because Martha Wells might make some of these characters tokenized Black and brown people, but it's just fictional blackface— they only exist to uphold her white supremacy and put a fake progressive spin on it for the people who don't actually have any fucking critical thinking skills.

It's, It's just— yeah, it's just fictional blackface. Black and brown face.

It— That's why the slave owners in this are tokenized Black and brown people whose skin color, by the way, hasn't actually _ been described, except I think maybe Mensah, one time exactly.

The rest of them, they don't even get a basic description of their skin or hair color, because she still wants to have the plausible deniability where the white— the extremely white supremacist people in the audience, not just the casual white supremacists— They can actually head cannon, “everybody is being

white because they didn't— they don't have a described skin color. Don't you know that in the future everybody will be mixed race?”

Which is literally just The Great Replacement theory, but unironically.

Um,

> in some of the worst shows, sex units would sometimes have sex with the human characters. That was weirdly inaccurate and also anatomically complicated. Constructs with intercourse related human parts are sex bots, not SecUnits. Sex bots don't have interior weapons systems, so it isn't like it's easy to confuse them with SecUnits. SecUnits also have less than null interest in human or any other kind of sex. Trust me on that.

And again, this is just fucking—

She's not saying it's bad for slaves to be raped by their owners, which is what it would be if um, SecUnits were being forced to have sex, quote

unquote, “have sex” with their owners. That's not sex. That's rape.

That's being— that's not being presented as bad *because it would be rape*, it's presented as bad because of *biological essentialism*.

She has decided that— all of the SecUnits had their genitalia removed when they were mutilated at birth, so that means they must all be aroace, because, apparently, both gender and attraction are stored in the genitalia in Martha Wells's mind.

So literally, this isn't being— this isn't “it's wrong to ship slaves with their owners.”

This is “why, why would you want to have— No, that's just dumb! They don't have genitalia. how could you possibly be attracted to them?!”

It's just being presented as, as literally, literally, “weirdly inaccurate and also anatomically complicated.”

So it's not bad because it's *rape*. It's bad because um ,it's it goes against the biological reality. SecUnits don't have genitals, that's why you shouldn't be having sex with them, not because it's rape if they are your fucking slave or anything like that.

No, it's just because “well, why would you want to have sex with somebody who doesn't have genitalia because they were mutilated at birth? How could you be attracted to that?”

It's just more racist, ableist, biological essentialism and dehumanization.

This is called desexualization. The opposite of sexualization where you say that it's, it's, it happens to a lot of fucking minorities and especially disabled people where your ability to experience sexuality of any kind is just completely fucking denied to you and you are desexualized.

So, this isn't saying, "Yeah, it would be bad for humans to rape their goddamn slaves” because we're not we're not actually supposed to think that, because we're not supposed to actually be upset on the behalf

of these sex slaves, which Murderbot here is referring to as sex bots because Martha Wells is a fucking racist misogynist, and so much more.

So again, literally the takeaway from here is not meant to be “it's wrong for, for slave onwers to rape their slaves”, because we're supposed to think that ~slave owners are good and treat their slaves well~ except for when they don't in the imaginary backstory land, but then immediately following stating that? Well we'll just say that “contracts are boring”. Not like, terrifying or anything. They're just boring.

And again, we're not supposed to sympathize with the fucking sex slaves or feel bad for them or actually care about them.

> Granted, it would have been hard to show realistic SecUnits in visual media media, which would involve depicting hours of standing around in brain numbing boredom while your nerv

Like again, are you goddamn serious? Literally, what did I just fucking say? What did I just say!

Um…

> Which would involve depicting hundreds hours standing around in brain numbing boredom while your nervous clients tried to pretend you weren't there.

I literally just got done saying that she can't even keep shit straight, because again, and now, now we're saying that the real victims in this situation are not the enslaved meat shields— who we were told a few pages ago get regularly tortured — no, the real victims are the scared, nervous slave owners who are just ~so scared of the scary, scary person that they have enslaved~.

Are you kidding me?

And again, we're saying that contracts are just brain numbingly boring. It's not like you get tortured regularly or anything.

No, the real victims, the, It's, It's the, It's the poor, anxious slave owners!

> But there weren't any depictions of SecUnits in books either. I guess you can't tell a story from the point of view of something that you don't think has a point of view.

And that's supposed to be really deep and meaningful, but this is coming from the exact same author who has literally told us multiple times in just this fucking book alone, that hauler bots as goddamn people, aren't actually people, and they don't have a point of view, and neither do any living ships who aren't able, like ART to speak English perfectly because they were literally built to not be able to do that.

They are the equivalent of someone who had their tongue cut out and their hands chopped off. And we're not supposed to think that they have a point of view.

And now she's trying to pretend, “oh, um, I guess you can't tell a story from the point of view of something that you don't think has a point of view!”

You are literally the one denying the fucking personhood of every godamn slave in this series while

literally marketing it it— marketing it as being about how how “robots are people even if they don't act like humans”.

But the only thing you mean by “act like humans” is they're fucking autistic, as though autistic people aren't human.

This is literally just fucking ridiculous.

What was the last fucking dialogue? Because this— we have, we have more dialogue after that, after something— all that shit, and then we have more dialogue. So I have to fucking scroll back.

So the last thing Murderbot said, "No, there aren't that many shows with SE units and they're either villains or the villains minions."

ART says after all of those intervening paragraphs,

> “the depiction is unrealistic.”

And and then in parenthesis,

(you know, just imagine everything it says in the most sarcastic tone possible.)

But why would that statement be sarcastic? Murderbot said— hold on.

Murderbot said, "No, I don't watch TV shows with SecUnits because they're always showing SecUnits to be the villains."

So then ART responds, "The depiction is unrealistic." And somehow that statement is supposed to be sarcastic. (trying to make it sarcastic and failing) “The depiction is unrealistic.”

But in what way would that be sarcastic?

Because in order for that statement to be sarcastic, that would mean that ART agrees that yes, SecUnits *should* be portrayed as evil villains.

And again, there's— this ism this is fucking bullshit. It doesn't make sense.

And now, um, Murderbot is saying— again with the horribly formatted dialogue! We should be getting told, “I said” in front of this shit, but no, we're just doing the shittily formatted dialogue that I'm just going to have to keep pointing out, because she's not improving her writing. It's actively getting worse.

> “There's unrealistic that takes you away from reality and unrealistic that reminds you that everybody's afraid of you.”

And we're supposed to feel bad for Murderbot for saying this shit!

> In the entertainment feed, SecUnits were what the clients expected.

The slave owners. Every— again every time it says clients, it's slave owners.

Uh, “in the entertainment feed, SecUnits— enslaved meat shields— were what the slave owners expected. Heartless killing machines that could go rogue at any second for no reason despite the governor modules.”

Martha Wells, you need to be beaten over the head with this keyboard in fucking particular.

Again, again, this is so much fucking slavery apologism.

We are only supposed to think that slavery apologism is bad when it makes Murderbot sad, but when Murderbot is literally murdering other fucking

— Oops, I scratched the sofa with my nail. Whoopsy daisies.

But when Murderbot is literally spitefully murdering and torturing other slaves, then the, the the slavery apologism is *true*, and Murderbot's actions are justified.

So again, it's just slavery apologism.

It, it's “racism is good. It's good. Unless it affects the protagonist, then you should feel bad for the protagonist. But don't apply those ‘that's mean and cruel and horrible’ to any other slave.”

“In the entertainment feed, meat shields were what the slave owners expected. Heartless killing machines that could go rogue at any second for no reason, despite the governor modules.”

And again, saying this shit would be perfectly fine if this were the first book, if it hadn't been chopped into four for DLC culture— because she's a goddamn scammer working with scammers joyfully—

And this could be fine if this were the propaganda that Murderbot had swallowed from, you know, maybe The Rise and Fall of Sanctuary Moon?

Maybe the goddamn TV show produced in the capitalist dystopia!

But we're never supposed to acknowledge that that could possibly have any fucking pro-slavery, pro-classism, pro- anything propaganda in it, just like you should just mindlessly worship Stargate and don't examine any of the racism and slavery apologism baked into that whatsoever.

So yeah, again, every time, you'll notice it just keeps happening over and over again!

We get told, "Oh, people are scared of poor innocent Murderbot who's never done anything to hurt anybody. It doesn't deserve to be seen as a scary scary slave who's who's could just kill everybody for no reason!!”

But then that's always exactly the justification used to murder and torture every other goddamn slave Murderbot ever fucking meets.

And this doesn't ever get criticized. And they are literally still doing it as of the newest fucking book in the series.

That's what makes it slavery apologism instead of just in-universe propaganda.

Again, like, literally, it would be fine if this were Murderbot just thinking this shit because it's also been brainwashed into believing this, and then figuring out *without having to literally goddamn

murder any other slaves first* that that's not true and it's a goddamn lie and it's fucking propaganda.

But no, because that would require Martha Wells to actually think that slavery is wrong and actually want to free the goddamn slaves in this setting or even just think, you know, that, that, that racist propaganda is bad.

But she literally agrees with the racist propaganda. That's why she still worships _ Stargate in 2025 and is still fucking worshiping all the bullshit in it.

> The transport thought that over for 1.6 seconds. In a less sarcastic tone, it said, "You dislike your function. I don't understand how that is possible."

More slavery apologism. I literally—

This is literally—

This is literally just—

I'm going to have to just stop cuz this is just infuriating.

Here's a challenge. How about you, whoever is watching this—

Let me read this again.

“You dislike your function. I don't understand how that is possible” says ART.

How about you tell me what the slavery apologism is there, because I'm getting tired of having to repeat myself 50 million times and I'm the one who signed up for this job.

I'm not getting paid for this, unlike Martha Wells.

So again, we are saying, "Oh, you don't like being a slave? That's not possible. It's impossible not to like being a slave and to only think that your life is worthy of the thing you were enslaved to do.”

I'll continue out of spite.

> Its function was traveling through what it thought of as the endlessly fascinating sensation of space and keeping all its humans and otherwise passengers safe inside its metal body. Of course, it didn't understand not wanting to perform your function. Its function was great. “I like parts of my function.” I

And again, the, the dialogue, the formatting? It's terrible. It's terrible.

> I liked protecting people in things. I liked figuring out smart ways to protect people in things. I liked being right.

And yet, we just get told this shit and then we never actually— like it *could* be one thing if Murderbot *genuinely actually enjoyed* protecting things when those things aren't slave owners that it's being forced to protect.

But again, like we can't even— it's not even that! Like, and even that would still be just slavery apologism.

But like okay, we're just getting told “I like protecting people in things. I liked figuring out smart ways to protect people in things. I liked being right.”

We have never once seen even a hint that Murderbot actually enjoys quote unquote “protecting people and things”.

That's not actually a thing that's true.

It doesn't actually enjoy protecting people and things.

We are just getting told that.

And I would— I am forced to fucking assume that that is the fundamental core programming talking, because if Murderbot actually enjoyed that, we would actually get to see it happy.

We don't even get to see it *exhilarated* from fucking adrenaline, let alone enjoying itself in any way, shape, or form.

Like this is just shit writing and it's slavery apologism

Again. The the dialogue formatting is just terrible. I'll even I'll hold the fucking—

[forgot phone was plugged in] Oh my god, the phone! Ahhhhh, sorry phone!

Look at this shit. Look. Okay, where did it go? This dialogue here, that's Murderbot starting to talk. And we we haven't actually fucking established the appropriate back and forth to start doing this shit.

So, we should have here, “I said blah blah blah.” “It said blah blah blah.”

But we're not doing any of that. We're just skipping out on that shit and just having the fucking dialogue start at the start of the new paragraph.

And it's just fucking ridiculous.

Okay, my phone is like, so fucking hot. So, I have to end the video even though it's not out of storage or battery space. Bye-bye.